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The English Bulletin

Number 9

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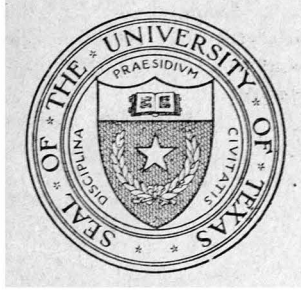

PUBLISHED BY THE UNIVERSITY SIX TIMES A MONTH, AND ENTERED AS SECOND-CLASS MATTER AT THE POSTOFFICE AT AUSTIN, TEXAS, UNDER THE ACT OF AUGUST 24, 1912

The benefits of education and of useful knowledge, generally diffused through a community, are essential to the preservation of a free government.

Sam Houston

Cultivated mind is the guardian genius of democracy. . . . It is the only dictator that freemen acknowledge and the only security that freemen desire.

Mirabeau B. Lamar

The English Bulletin

Number 9

Editors: KILLIS CAMPBELL
L. W. PAYNE, JR.
J. B. WHAREY

The English Bulletin is intended as an organ for the expression of opinion by teachers of English in Texas concerning pedagogical and other problems that arise in their work. It will appear from one to three times a year.

Copies of this bulletin will be sent free, on application, to any teacher of English in Texas. Address University Publications, University of Texas.

CONTENTS

THE BEST BOOKS ABOUT THE ENGLISH NOVEL*

By James Blanton Wharey, Ph.D., Associate Professor of English, The University of Texas

"Measured merely by its amount," writes the late Professor Winchester,† "prose fiction is by far the most important variety of literature today. Nor is it simply the bulk of this literature that renders it so important. Perhaps more original creative genius is expended in the novel at present than in poetry or any other form of literature; and it is certain that no other form of literature exerts so wide an influence. The book that is read by everybody, learned and unlearned, by the scholar and the idler, is nowadays always a novel."

This remarkable interest in the novel has had the inevitable consequence of calling forth a vast number of books about the novel. The number is constantly growing. The list given below makes no pretensions to being complete, but it does include, I hope, the best known books on the subject of English prose fiction. For convenience' sake, I have attempted to group them under four headings: (I) Historical Studies, subdivided into (1) general history, (2) the history of particular periods or types; (II) Studies in the Technique of the Novel; (III) Studies in the Philosophy of the Art of the Novel; (IV) Critical Studies. Necessarily, there is some overlapping; most of the historical studies, for instance, include criticism, while the dividing line between the technique of the art and the philosophy of the art is not always clearly defined.

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*See the *English Bulletin, No. 5*, for articles on "The Best Books about Milton," "The Best Books about Tennyson," and "The Best Books about Browning"; the *English Bulletin, No. 7*, for articles on "Some Books on Recent English and American Liteature" and "The Best Books about the Essay"; and the *English Bulletin, No. 8*, for an article on "The Best Books about Shakespeare."

†*Some Principles of Literary Criticism*, 1916, p. 283.

I. HISTORICAL STUDIES

1. General.

Cross, W. L.: *Development of the English Novel.* Macmillan, 1912. Concise, suggestive, scholarly, With Appendix containing valuable bibliographical notes. The most satisfactory handbook that we have on the history of the novel.

Dunlop, John Colin: *History of Prose Fiction.* 2 Vols. New Edition with notes, appendices, and index by Henry Wilson. London, G. Bell and Sons, 1888. A standard work, but antiquated. Contains full accounts of the earlier and less accessible works of fiction.

Masson, David: *British Novelists and Their Styles: Being a Critical Sketch of the History of Bitish Prose Fiction.* Macmillan, 1859. One of the early books on the subject. Though somewhat out of date, still valuable.

Raleigh, Walter: *The English Novel.* New York. Chas. Scribner's Sons, 1899. Excellent as far as it goes. Unfortunately, it ends with the appearance of *Waverley.*

Saintsbury, George: *The English Novel.* New York. E. P. Dutton and Co., 1913. Particularly good for the novel of the 18th Century. Treatment of the Victorian period disappointing.

Simonds, W. E.: *An Introduction to the Study of Prose Fiction.* Boston, D. C. Heath & Co., 1898. Chiefly excerpts from the older fiction, with a brief sketch of the rise of the novel and its present-day tendencies.

Stoddard, Francis Hovey: *The Evolution of the English Novel.* New York, Macmillan, 1900. In six chapters. The first two trace the growth of

personality in the novel; the remaining four deal, respectively, with "The Historical Novel," "The Romantic Novel," "The Novel of Purpose," "The Modern Novel and Its Mission."

Tuckerman, Bayard: *A History of English Prose Fiction.* New York, 1891. A single chapter devoted to the nineteenth century. Much fuller treatment of the earlier periods.

Warren, F. M.: *History of the Novel Previous to the Seventeenth Century.* New York, Henry Holt & Co., 1895. A detailed, trustworthy study.

2. Special Types, Special Periods.

Birkhead, Edith: *The Tale of Terror. A Study of the Gothic Romance.* New York, E. P. Dutton & Co., 1921. Very favorably reviewed in the *New York Times* for Sept. 25, 1921.

Chandler, Frank Wadleigh: *Romances of Roguery; An Episode in the History of the Novel.* New York, Macmillan, 1899. The best study yet made of the picaresque novel.

Jusserand, J. J.: *The English Novel in the Time of Shakespeare.* London, Fisher Unwin, 1894. Indispensable for any thoroughgoing study of the novel in its earlier history.

Lawrence, W. W.: *The Mediaeval Story and the Beginnings of the Social Ideals of English-Speaking People.* New York, The Columbia University Press, 1911. An excellent study of this particular field.

Morgan, Charlotte E.: *The Rise of the Novel of Manners, A Study of English Prose Fiction between 1600 and 1740.* New York, The Columbia University Press, 1911. Chiefly valuable for the "Chronological list of the prose fiction first printed in England between 1600 and 1740."

II. STUDIES IN THE TECHNIQUE OF THE NOVEL

Hamilton, Clayton: *A Manual of the Art of Fiction.* New York, Doubleday, Page & Co., 1918. A widely used text-book in schools and colleges. One of the best of the more elementary studies on this subject.

Hammond, Eleanor P.: *Class Questions for Analysis of Narrative Fiction.* University of Chicago, 1899. Should prove helpful to teacher as well as to pupil.

Lathrop, Henry Burrows: *The Art of the Novelist.* New York, Dodd, Mead & Co., 1919. Much the same kind of book as Hamilton's *Manual,* but written to meet the needs of the general reader.

Perry, Bliss: *A Study of Prose Fiction.* Boston and New York, Houghton, Mufflin & Co. Delightfully written. Well adapted to class-room use.

Whitcomb, S. L.: *The Study of a Novel.* D. C. Heath & Co., 1905. An exceedingly useful book. Valuable appendices with schemes for the analysis of a novel, the history of novelistic criticism, and bibliography.

In addition to these books, which deal specifically with the technique of the novel, one should consult: Freytag's *Technique of the Drama,* English translation, S. C. Griggs & Co.; Elizabeth Woodbridge's *The Drama; Its Law and Technique,* Allyn and Bacon; Moulton's *Ancient Classical Drama* and *Shakespeare As a Dramatic Artist,* Macmillan; Lounsbury's *Shakespeare As a Dramatic Artist,* Chas. Scribners' Sons; and Baker's *Dramatic Technique,* Houghton, Mifflin & Co.

III. STUDIES IN THE PHILOSOPHY OF THE ART OF PROSE FICTION

It is always interesting to know what are the artist's views concerning his own art. Fortunately, several men

eminent in the field of prose fiction have written of their art. Among the best known in this field are the following:

Besant, Sir Walter: *The Art of Fiction.* New ed., London, 1902.

Crawford, F. Marion: *The Novel—What It Is.* Macmillan, 1893.

George, W. L.: *A Novelist on Novels,* 1914.

Howells, W. D.: *Criticism and Fiction,* N. Y. 1892.

James, Henry: "The Art of Fiction," in *Partial Portraits,* Macmillan, 1899. A rejoinder to Sir Walter Besant.

Stevenson, R. L.: "A Humble Remonstrance," addressed to Henry James and reprinted in *Memories and Portraits.*

Zola, Emile: *Le Roman Experimental,* 1880. English translation by Belle M. Sherman, New York, 1893.

Studies concerning the philosophy of the art by writers other than novelists are:

Burton, Richard: *Forces in Fiction.* Boston, 1902.

Follett, Wilson: *The Modern Novel. A Study of the Purpose and Meaning of Fiction.* New York, Alfred A. Knopf, MCMXVIII.

Lanier, Sidney: *The English Novel and the Principles of Its Development.* New York, Chas. Scribner's Sons, 1883.

Thompson, D. G.: *The Philosophy of Fiction in Literature:* An Essay.

IV. CRITICAL STUDIES

Brownell, W. C.: *Victorian Prose Masters.* New York, Chas. Scribner's Sons, 1901. A few of the principal novelists are included in this volume—Thackeray, George Eliot, Meredith.

Burton, Richard: *Masters of the English Novel; A Study of Principles and Personalities.* New York, Henry Holt & Co., 1909. Introductory chapter on "Fiction and the Novel." Succeeding chapters

on the major novelists from Richardson to Stevenson. Despite occasional inaccuracies, well worth reading.

Cooper, F. T.: *Some English Story Tellers; a Book of the Younger Novelists.* New York, Henry Holt & Co., 1902. One of the best critical studies yet made of the twentieth-century novelists.

Dawson, W. J.: *The Makers of English Fiction,* New York and Chicago, F. H. Revell Co., 1905. Begins with Defoe and ends with Stevenson. Also a chapter on American novelists. Popular in style.

Melville, Lewis: *Victorian Novelists.* London, Constable & Co.

Oliphant, James: *Victorian Novelists.* Blackie, 1899.

Phelps, W. L.: *The Advance of the English Novel.* New York, Dodd, Mead & Co., 1916.

Phelps, W. L.: *Essays on Modern Novelists.* New York, Macmillan, 1910. Pleasant reading. Includes not only English but continental writers.

Russell, Francis Theresa: *Satire in the Victorian Novel.* New York, Macmillan, 1920.

Stephen, Leslie: *Hours in a Library.* New edition, New York, G. P. Putnam's Sons, 1877. Delightful chapters on Defoe, Richardson, Scott, Fielding, Charlotte Bronte, and George Eliot.

It has, of course, been impossible to include bibliographies of individual writers. For the major novelists, the reader is referred to the *Cambridge History of English Literature,* 14 vols., G. P. Putnam's Sons, and to the excellent biographies in the *English Men of Letters' Series,* Macmillan.

STANDARD TESTS AND SCALES FOR HIGH SCHOOL ENGLISH

By Mary Donaldson, B. A., Head of the Department of English in the Port Arthur High School

Sooner or later the teacher who desires to be progressive is sure to make a survey of the standard tests and scales for her particular subject and to endeavor to discover what they have to offer that will add to the efficiency of her classes. When the teacher of high-school English makes this study, she is likely to be impressed, first of all, with the large number and the varying degrees of usefulness of these scales and tests; second, with the vast amount of work required to produce a really scientific test and to tabulate sufficient returns to enable the schools using it to make valid comparisons with other schools; third, with the futility of giving a test unless one follows the directions; and, fourth, with the limitations of these tests and scales.

Let me illustrate the third of these points—the necessity of following directions. The Hudelson standards for composition were established from the results secured by having a large number of students in various schools write in the classroom, for thirty minutes only, on the subject "The Most Exciting Ride I Ever Had." If you allow your students to write for an hour or to prepare their themes at home or to deal with other subjects, you can not make any valid comparison of the results achieved by them with those recorded in the Hudelson report. To be sure, if you wish to use the scale to make comparisons merely between various classes in your school, it is all right to vary the procedure from that used by Mr. Hudelson.

Now let me explain some of the limitations of these scales. There are some people who seem to think that marvelous improvement can be made in teaching merely by the use of standard tests, that these tests can entirely supplant the old methods of grading, and that the teacher

of today need be only a good statistician. But scales are not intended to improve ability. To quote Mr. Hudelson: "No measuring device in itself does that. Solicitous parents who weigh and measure their baby every day do not suppose for a moment that such practice will of itself add an ounce to the baby's weight or a cubit to his stature. They can, however, measure the baby's growth: and by measuring him before and after various diets, they can tell which kind of food best agrees with him. They can also compare their offspring with the progeny next door or with a baby in Hongkong; and, by consulting tables of weight and height for children of the same age, they can compare their physical condition with the standard of many babies of his age." Moreover, though scales and standard tests do much toward making judgment of a pupil's work less subject to chance and decidedly more objective, it is impossible to estimate a pupil's ability entirely by them. For there are several branches of English which as yet have been handled only very inadequately: no thoroughly standardized tests have been produced in grammar, and so far as I know there is only one test for literature,—Mr Abbott's poetry-judging test. Moreover, English, like other subjects in secondary education, is so much more complex than the subjects in elementary education that it becomes impossible to separate it into all its elements and measure it as completely as you can a subject in elementary education. Besides, in the high school, especially in the higher grades, specialization is becoming such an important matter that it is almost impossible to give absolutely fair tests. I recall my own experience in taking one of the reading tests that Professor Thorndike is preparing for foreign students matriculating at college. The second and third specimens were decidedly harder for me than those at the end, which dealt with philosophic conceptions; for these two dealt with torpedoes and a law of physics, and I happen to be very dense about science and have never studied it since my freshman year in college; whereas philosophy is my favorite subject. There is still another reason why the scales

can not cause the abandonment of ordinary grading: the steps are too great to enable one to measure a pupil's progress from week to week.

Another principle I must mention in the use of standard tests is that it is absolutely unfair to estimate a pupil's ability in any given line by any one test. There are too many chance elements which can enter in; for example, ill health, or special interest in or intense dislike for the subject assigned for a composition or paragraph he is asked to read. Experts repeatedly caution us against the practice of classifying pupils by their achievement in any one test. Yet I have heard of schools which promote exclusively on ability to pass a given test!

I shall now consider each of the elements of English for which I have found standard tests or scales, and briefly discuss the best and the most widely known of these.

It is apparent that the makers of scales have devoted far more attention to composition than to any other phase of English. Since the appearance of the original Hillegas Composition Scale there have been produced the Nassau County Supplement (by Trabue), the Thorndike Extension, The Harvard-Newton Scales (by Ballou), the Hudelson Scale, the Lewis Scales, and others. The Harvard-Newton Scales for the four forms of discourse can not be satisfactorily used above the ninth grade, as all the compositions were written by eighth-grade pupils; moreover, the steps are irregular, and the statements of merits and defects accompanying the examples are based on the ideas of only a small group of teachers. The Hudelson Scale is one of the best we have, particularly for narratives. The pamphlet is valuable not only for the scale, but for the tabulation of results and the proposed standards through the twelfth grade, the discussion of the value and the use of composition scales, and the three series of specimens for practice for teachers learning to scale. The Lewis Scales, which have just appeared, will be useful for measuring the special types of composition with which they are concerned —order letters, letters of application, narrative social letters, and simple narratives. The Thorndike Scale is my

favorite for general composition purposes; it is superior to the Nassau County Supplement in that it contains more steps and has several specimens for most of the steps.

It is very evident to any one who has worked with the scales that the judgment of composition ability will remain very largely subjective until by much investigation and experimentation, such as Mr. Hudelson is now doing, it can be discovered just what elements a teacher should consider in scoring a composition and how much importance she should attach to each. What score shall we give an exposition on "How to Play Checkers" which is well written but which gives incorrect directions? Which is worse, a theme that lacks unity and is confusing as a whole but whose individual sentences are good in form, or one which as a whole shows that the writer understands his subject but which contains some very childish sentences and some bad errors in mechanics? Such questions can not now be answered scientifically; they are matters of individual judgment.

The composition scales can not be used satisfactorily for everyday use. When we assign a theme, we indicate in our assignment what purpose that theme is to fulfill; it is a good theme so far as composition is concerned if it fulfills that purpose. Moreover, to get our students to conquer certain errors in mechanics we at times attach more importance to these particular errors than would be given in any scale. As Mr. Abbott has pointed out, the scales measure general composition ability, whereas in our daily work we should be concerned with specific things; for success in teaching depends very largely upon concentration.

Of what value, then, are composition scales? How shall we use them? As I see it, their occasional use by the whole department in a school produces three good results. First, it enables a school to compare the achievement of its various classes; second, it makes it possible for a school to compare its work with that of other schools, thus serving as an incentive to better work; and, third, it tends to create a more objective attitude towards grading and to make the

teachers more open-minded and more ready to see that their way is not the only way.

When seeking standard tests to introduce into our high schools, it is natural that we should be particularly desirous to find tests for grammar; for we are bound to admit that applied grammar is important, and most of us teachers are under the impression that our students do not know as much grammar as pupils did in the "good old days" when we went to school. Hence we would like to have some standard tests to check up on our students. It seems that it would be possible to evolve satisfactory tests in grammar, yet at present they are far from ideal. The best seem to be the Charters Diagnostic Language Tests and the Trabue Completion-Test Language Scales. The Charters tests consist of sentences in which the pupils are to make necessary corrections. They are concerned with essential points; however, there are a few useless sentences, for they contain errors which no child would make,—for example, "The princesses called he Moses"; and they appear rather easy for the more advanced classes. The Trabue tests measure general language ability, and so do not give direct evidence on what a class knows or does not know about the various parts of grammar.

Abbott and Trabue's "Measure of Ability to Judge Poetry" marks an entirely new and very interesting departure in the realm of tests and scales for English. It is the beginning of an attempt to judge critical appreciation; for admittedly the study of poetry "should lead to increased ability to tell good from bad, and increased preference for the good, as a guide not merely to enjoyment of the classical, but to discrimination in the new." Each of the series consists of thirteen sets of poems, each set containing three variations on some poem which has been widely accepted as poetry by critics, anthologists, and poetry lovers. There are the "sentimental" version, the "prosaic" version, and the "metrical' version (that is, the one which is awkward as compared with the original).

Briggs's Form Test is the only standard test that I have examined for measuring ability to punctuate and capitalize.

It consists of sentences in which students are to insert necessary punctuation marks and capital letters. The sentences are so arranged that the papers can be graded very rapidly. They involve seven elements of mechanics: the initial capital, the terminal period, the terminal interrogation point, the capital for a proper noun or adjective, the detection and correction of a run-on sentence, the apostrophe of possession, and the comma before *but* coordinating the members of a compound sentence.

A number of tests have been evolved to measure rate and comprehension in reading, but that which is, in my judgment, decidedly the best for high-school purposes is the Thorndike-McCall Scale. It is more difficult than the Monroe tests, which contain such easy material that they test rate only, rather than rate and comprehension. Moreover, since the Thorndike-McCall Scale has ten forms, it can be given a number of times to the same class. It is standardized by both age and grade.

There are two spelling scales and one report which, in my judgment, every English teacher should have in these days of poor spelling. They are the Ayres Scale, the Sixteen Spelling Scales published by Teachers' College, and Jones's "Concrete Investigation of the Material of English Spelling," containing the famous "One Hundred Demons." The Ayres Scale contains the thousand words used most frequently in the language, and the Sixteen Spelling Scales consist of words (incorporated into sentences) chosen from the second and third thousand. The bulletin presenting the Sixteen Spelling Scales contains the entire list of the second and third thousand words with their frequencies and their difficulties; it omits all of Jones's "Demons"; so to get hold of all the most frequently used words it is necessary that we have these three publications. It is almost impossible to overestimate their value for teaching purposes. Now that we know the words that are most used, we should surely concentrate attention on them.

More satisfactory vocabulary tests need to be produced. At present, the best appear to be the Thorndike Visual

Vocabulary Scales. These consist of four scales, each scale containing a graded series of words which the pupil is to classify according to certain specified groups, such as a flower, an animal, a boy's name, a word about fighting, a word about business or money. The scales may be used to measure the ability of a class or of an individual. They furnish a fairer estimate of the pupil's vocabulary than the tests in which definitions are called for. However, they are better suited to the elementary school than the high school. Scores given and standards set are for the elementary school only.[1]

[1]An interesting experiment in testing vocabulary and showing the effect of reading on vocabulary is described by H. L. Neher in *School and Society*, VIII, pp. 355-359.

THE USE OF THE PHONOGRAPH IN THE TEACHING OF ENGLISH

By Edgar D. Johnson, B. A., Instructor in English in The Waco High School

The graduating class of the Waco High School last year presented the school with a Victrola, accompanied by the request that it be used "in connection with the teaching of English." The graduates had read or heard that some school in Michigan or Maine was using the phonograph in the English room, and nothing would do but that we try it. Many of the teachers regarded the gift as being as welcome as a "white elephant," but they agreed to give it a fair trial.

Some of the teachers thought that the money could have been spent to better advantage by purchasing books for the school library, but all of them agreed to respect the wishes of the graduates. We found that the Victrola cost about a hundred and fifty dollars and that the records cost from eighty-five cents to a dollar and a half, each, making a total expenditure of over two hundred dollars for the machine and records. Upon further investigation, we found that Victrolas might be purchased for from twenty-five dollars to fifteen hundred dollars. The most suitable machine for the school room, however, is the kind that we received.

There are several kinds of phonographs that might be used in the school room, among them the Edison, the Columbia, the Kimball, the Pathe, and the Sonora. Some people prefer the Edison, because its records are thicker and its tones are more natural than several other machines. Others think that the Victrola cannot be excelled. Dr. Albert E. Winship, editor of the *Journal of Education,* holds that "a school without a Victrola is an educational tragedy." I do not know, however, that Dr. Winship favors the use of the phonograph in the English class. In fact, I am inclined to believe that he refers to its use in connection with music and calisthenics.

For several years the Victrola has been used by the Waco schools for the May Day exercises, for calisthenics, for music, and for memory tests. The value of the phonograph in these respects has been conceded, but many question the need of a substitute for the human voice in the teaching of English literature. They point out that the phonograph, when used as a substitute for the teacher, necessarily gives a more or less artificial effect. For the artist who reads into the phonograph must naturally pitch his voice higher than he would normally do, and his intonation is likely to give the effect of declamation or elocution.

Accordingly, we must bear in mind that the use of the talking machine in the reproduction of classic prose and poetry does not mean that it must, in any sense, monopolize the field of reading. I should consider that a disaster. The teacher should read, and the student should read. I am sometimes inclined to believe that there should be formal reading lessons not only in the secondary schools but in the colleges as well, for I have heard of college graduates who were considered indifferent readers. Alexander Melville Bell has said that imperfect speech and reading is manifest "not only in school exercises, but in public utterances of those who have passed through college and school, and occupy the lecture desk or the platform. The rarest quality among all classes of speakers is the clear, intelligible delivery of words." No, the phonograph should not be allowed to usurp the place of the teacher and the pupil in reading, but it might be used profitably as an aid.

There are a number of ways in which the phonograph may be used to advantage in the teaching of English. For instance, the poems of James Whitcomb Riley, the speeches of Theodore Roosevelt, the addresses of Woodrow Wilson, or the orations of William Jennings Bryan would take fire with new life if the student were allowed to hear the author's voice. Songs from the plays of Shakespeare, readings from the works of Dickens, and old ballads and songs reproduced on the phonograph will inevitably hold the attention of the student. "The Village Blacksmith," with the descriptive effects of the anvil and the organ, becomes

a real, living scene. Even the often repeated "Paul Revere's Ride" stirs the blood, as the clattering hoofs are heard, as the bell sounds in the tower, as the dogs bark, as the cocks crow, and as Paul Revere shouts out his warning. "Scots Wha Hae" is another poem which comes to life, amid the clash of arms, the music of the bagpipe, and the war cries of the Scots.

There are now available a number of excellent records for use in the English class, and others are being prepared. The following is a list of records worthy of selection:

"Hail to the Chief" and "Ave Maria" from *The Lady of the Lake*; "Under the Greenwood Tree" and "What Shall He Have Who Killed the Deer" from *As You Like It;* "Blow, Trumpet" from *The Coming of Arthur;* Ophelia's Songs from *Hamlet;* "Blow, Blow" from *As You Like It;* "Come Away, Death" from *Twelfth Night;* "Come Unto These Yellow Sands" from *The Tempest;* "It was a Lover and His Lass" from *As You Like It;* "Over Hill, Over Dale" from *A Midsummer Night's Dream;* "Sigh No More, Ladies" from *Much Ado About Nothing;* "Captain Cuttle" from *Dombey and Son;* "Squeers" from *Nicholas Nickleby;* "Drink to Me Only With Thine Eyes"; "Hiawatha's Childhood"; "In a Persian Garden" from the *Rubaiyat;* "On the Road to Mandalay"; "Wee Willie Winkie"; "Annabel Lee"; "Flow Gently, Sweet Afton"; "Oft in the Stilly Night"; "Village Blacksmith"; "L'Allegro"; "Il Penseroso"; "Comus"; "Hamlet's Soliloquy"; "The Psalm of Life"; Washington's Farewell Address; Webster's Reply to Hayne; Lincoln's Gettysburg Address; "Discovery of the North Cape"; and "Abou Ben Adhem."

Ben Greet and Frank Burbeck are the Shakespearean readers for these records, while Olive Kline, Raymond Dixon, John McCormick, and Laura Littlefield are the singers. William Sterling Battis is the Dickens impersonator and reader. Other artists who sing classic English songs are Williams, De Gorgorza, Homer, Schumann-Heink, and Marsh. Among the readers are James Whitcomb Riley, William Jennings Bryan, Ralph Bingham, Robert E.

Perry, Theodore Roosevelt, Sir E. Shackleton, and William H. Taft.

A little booklet entitled *A Graded List of Victor Records for Children in Home and School* will be found useful in the selection of records. This may be obtained from a dealer in phonographs. Another interesting booklet is "The Victrola in Rural Schools." In the preface of this book, Dr. P. P. Claxton has written an appeal for the use of the phonograph in the rural schools. His words are, "Every legitimate effort to fill this want in the lives of fifty millions of American people who live in sparsely settled districts is to be welcomed." He does not mention the use of the phonograph in the city schools or in the English class.

I give below the opinions of teachers who have tried the talking machine in the English classes of a town the size of Waco:

1. "A judicious use of the phonograph in classes studying literature is a help to the pupil. Members of my classes were much moved, while studying *The Lady of the Lake,* upon hearing the rendition of "Hail to the Chief" and "Ave Maria." The expressions from the pupils were such as to show they had a deeper appreciation of this poem, and we had a stirring oral lesson which was of value to all."

2. "The phonograph and the moving picture machine will soon be used in all the leading high schools, I believe. I have used the phonograph in my classes with marked success."

3. "The phonograph has been one of my greatest helps in teaching *Idylls of the King* and *The Lady of the Lake.* The music gave new life to the poems, and held the interest of the pupils. I required the pupils to follow the poems in their books."

4. "I have used the phonograph three times this year. I believe the selections played should deal strictly with the lesson. I used some selections from *A Midsummer Night's Dream.*"

5. "I believe the phonograph may be used once in two

weeks. I have had success in using it in teaching *Hamlet* and *As You Like It.* Kipling's 'Recessional,' Longfellow's 'Midnight Ride of Paul Revere,' and Burns's 'Scots Wha Hae' were favorites with my classes."

Of the ten English teachers interviewed, no one of them was opposed to the use of the phonograph in the class room. provided it were used only occasionally. Some thought it might be used once a week; a few thought the machine might be used fortnightly; and others contended that it should be used only once or twice a term. All agreed that it should not be used oftener than once a week.

The following views were expressed by students. Some of their adverse criticisms, it will be observed, are much more severe than those of the teachers:

1. "I do not think the phonograph can be used to advantage in an English class. My greatest objection is that it disturbs the classes nearby. Anyway, an English teacher should be able to read any poem as well as a machine."

2. "The phonograph in the English class is, in my opinion, of no value, unless used several times a week. An occasional use is apt to be considered by the pupils as a treat—and will not be of educational value."

3. "In English classes, the phonograph may be used to great advantage. It is enjoyed by the students and they are caused to be more interested in their studies. I have heard selections from *Hamlet,* as well as 'L'Allegro' and 'Il Penseroso.' The phonographic rendition gave me an entirely different point of view."

4. "I am opposed to the use of the phonograph in an English course. It simply detracts the attention of the pupils from the immediate lesson. Most pupils look on a phonographic lesson as a holiday."

5. "I have heard 'The Seven Ages of Man,' 'Annabel Lee,' 'Hamlet's Soliloquy,' and several other pieces. I have read these over in my book several times since. I was never especially interested in these pieces until I heard them on the Victrola."

The views expressed by these pupils are fairly representative of student opinion. Of course, a vast majority of

students favor a frequent use of the phonograph, for a reason well known to us all.

In general, the study of this problem has led me to the opinion expressed by President Coffman of the University of Minnesota that teachers "need to make a vigorous study of the materials of education. Nothing would pay larger dividends than for faculties to become students, both of the art of teaching and of the materials of instruction."

My experience with the use of the phonograph in the English classroom has led me to the following conclusions:

1. The phonograph should never be thought of as a substitute for work, but it may profitably be used to stimulate the students to greater efforts because of the keen interest it arouses.

2. The talking machine may be used as an aid in the same way that we use maps, graphs, pictures, exhibits, models, stereographs, slides, and films.

3. Great care should be taken in the selection of the records and of the machine.

4. The phonograph may be used to advantage in the English class about once a month. .

5. The phonograph may be used as an aid to memory work, where the student is "ear-minded" rather than "eye-minded."

6. The phonograph possesses one serious disadvantage in the teaching of English in that the voice of the artist who reads into it is necessarily pitched higher, and hence gives a more declamatory or "oratorical" effect than is to be sought in natural oral reading.

7. The phonograph should not be allowed to take the time that should be devoted to spelling, grammar, rhetoric, reading, theme work, and the classics.

8. The use of the phonograph as an aid in English should not be taken too seriously.

9. The phonograph may be used in the study of phonetics.

10. The phonograph can not play a very important part in an English dinner, but it may be considered as a light dessert.

LIBRARY FACILITIES FOR ADVANCED STUDY AT THE UNIVERSITY OF TEXAS

By Reginald Harvey Griffith, Ph.D., Professor of English, The University of Texas

In these days when the request is not only for more teachers but for better prepared teachers too, the readers of the *English Bulletin* will quite naturally be interested to know what advantages there are at the University for pursuing advanced study. Of course, a learned faculty gifted with the power of guidance is the first requisite. The purpose of this article is a discussion, however, not of the faculty, but of facilities in the library, the English scholar's laboratory. The library here, from the student's point of view, falls into three segments,—the English (including American) books "in the stacks," the books in related subjects, like history, foreign languages, etc., and the special books, such as are gathered in the Hilliard, Wrenn, and Aitken collections.

For the study of Old English (before the Norman Conquest) Dr. Callaway has gathered in the stacks a fine working library—some 300 texts, some 200 glossaries, grammars, etc., and a large body dealing with philology and history. The auxiliary volumes in Gothic, Norse, Sanskrit, Greek, Old French, and the rest are numerous. And, of course, the collection is growing steadily.

Middle English overlaps both ways, into Anglo-Saxon and into Modern English. Again the books for that study are for the most part in the stacks. I can hope, at most, merely to indicate the wealth of materials for study and scholarly research. We have the publications of pretty much all the learned societies in the field, the Early English Text, Scottish Text, Chaucer Society, Ballad Society, Percy Society, and the numerous others,—and complete sets of the journals devoted to such study, *Anglia, Englische Studien, Modern Philology*, and a host of others. To take Chaucer as an example. In the card catalogue there are

about 300 cards under "Chaucer," which refer for the most part to books, since our staff of cataloguers has never been large enough to catalogue the articles in the learned magazines. Suppose one be interested in the text of Chaucer: we have no original MS., but we do have some thirty-five books reproducing the contents, sometimes photographically, of all the known important Chaucer MSS. now extant. Or if the question be, how was Chaucer's work treated after the invention of printing. Here the Aitken Collection comes forward to help. The modern reprints of William Morris, made at the Kelmscott Press, and of Skeat, of course, we have. The first of Chaucer's poems to be printed was the *Canterbury Tales*, by Caxton. A copy of that book is scarce and tremendously expensive. We have none. The first book to be called Chaucer's Works was printed in 1526. Again, a copy is enormously costly. But we have a fragment of that original edition, a folio in size. Then we have 20 more folios printed before the year 1603, and several after. The stacks supply all the modern editions needed by an advanced student.

The way in which the special collections supplement the "stacks" is interesting. The Wrenn Library contains between 5,000 and 6,000 volumes; the Aitken Collection, between 4,000 and 5,000; together supplying nearly 10,000 books. Mr. Wrenn bought as a collector. He had in mind to make his library a sort of picture of the evolution of the English spirit as that spirit might be observed in the first editions of the writers of the country, and he included, as if the two were all one, American writers also. To walk around his book-cases was to take a bird's-eye view of English and American history from the days of Queen Bess to our own. He insisted upon having no book unless it was an important one and unless it was perfect and in the finest possible condition, clean and with good wide margins. Then he loved to have his book clothed in a beautiful binding worthy of its importance. Mr. Aitken gathered together his store of volumes as the library of a scholar. Occasionally an imperfect book was important for his purposes for some reason. Often a second or a

third edition furnished the answer to a problem of research. Much in the way of ancient journals and newspapers was needed to supply highly desirable information. So for our purposes the two collections dove-tail and are most helpful.

After Chaucer the next among the greatest figures is Shakespeare. Of books about Shakespeare we have a good showing—in the stacks; in original issues we are not strong. There is nothing wonderful about that fact, though. Within my short time as a collector, I have seen the early Shakespeare books increase 100 per cent in price. They are immeasurably the most sought after books printed in English, perhaps printed in any language. And unless you can conceive of some substitute that shall displace books, they are fated to go on increasing in price,—in geometrical proportion at that, it would appear. Canada, Australia, Africa, are yet to produce their Morgans, Huntingtons, and Folgers, and their Oxfords, Harvards, and University of Texases. Even so, we are in the running. Our earliest real Shakespeare book is the "Second Folio," printed in 1632. We have copies of the Third and Fourth Folios, ten or a dozen quartos published before the year 1700, and the Poems of 1640. We have diplomatic reprints of most of the early books.

As for Shakespeare's contemporaries, we are strong. In Ben Jonson books we are rich. There are some thirty-five Jonson folios, dated from 1616 to 1640. Many of these may be duplicates. There are some half-a-dozen problems bound up in those books that I am eager to see students go to work on. I do not believe there is another place in America that offers a comparable wealth of material in Jonson.

Shakespeare and Jonson were not the only writers of plays in their days. Some ten years ago I asked an expert in that field for figures. I do not vouch for them, but here is his reply. It is estimated that about 1500 plays were composed in that old time. Some were probably never printed. Of the 1500 about 750 have come down to us. Well, in the Wrenn Library there are about 250 plays

printed before 1641. The Aitken Collection adds a hundred more; a total of, say, 350. To be sure, some of these books are several editions of a single play. Here we have materials for at least three varieties of study. Certain books are very rare minor products that should be reprinted. Some should be examined for the purpose of establishing a correct text. The third sort of problem I have in mind is the matter of literary inter-relationships.

Outside the theatre, we have a good showing in prose and in non-dramatic verse. Take Spenser. We have the first four editions of the *Faerie Queene,* first or very early editions of half-a-dozen of his other poems, several later folios (but before 1700) of his Works, and even somebody's attempt to modernize Spenser's language as early as 1685—the book is anonymous, and I have wondered after reading the preface if it was not the work of some learned lady. Dr. Judson has been studying the non-dramatic poets of the Seventeenth Century with especial ardor for two years past. He spent six months in England in his pursuit of information, and last summer in the library of the University of California. One of his objects is to secure a correct text. Every so often, as he works in the Wrenn room, he comes over to my desk and gloats with me over what we have to offer him. Perhaps if I whisper it, I shall not betray a confidence beyond his pardoning me when I tell you he says we are incomparably richer in the books he needs than Berkeley is.

There are Miltons here to make your mouth water, looking at them. There are two shelves full of them, first and early editions. Besides the *Areopagitica* there are a score of the other pamphlets, tracts on Divorce, on Education, and what not. There is Milton's first appearance in print (the Second Folio Shakespeare) and the first edition of "Lycidas." The story of the first edition of *Paradise Lost* is well known. It did not sell rapidly. Several publishers were concerned in its sale. Each one had a title-page printed with his name on it. So there are six varieties of that same "first edition." And we have five out of the six. We have the second edition of 1674, in which

Milton rearranged the poem in twelve instead of ten books; the third edition of 1678, the fourth edition of 1688. That fourth edition was illustrated. We have a copy in "common paper" and another copy in "large paper." Only a few copies were printed off in large paper, but for the sake of the illustrations the large paper copies are vastly more satisfactory; for you can see the whole picture easily, as you cannot do in the smaller copies.

Mr. George H. Sargent, writing in the *Boston Transcript* of September 7, 1921, when as yet he did not know of the addition of the Aitken books to our treasure house, says:

"For the purpose of the student of English literature the Wrenn library is of first importance, for bibliographers have paid but little attention in the past to some of the voluminous but minor writers of the Commonwealth and Restoration periods. Milton is represented by the first editions of his greater poems and by some twenty-five of the pamphlets, which he had published while secretary to the Council of State. But John Cleveland, who was one of the most popular of poets of Milton's time, has been neglected, and it remained for the Wrenn catalogue to list fourteen of his writings, which were largely satirical, with their artificiality and affectation relieved here and there by passages of great beauty. The eccentricities of Thomas Barlow, which appeared in print during the Civil War, have been forgotten by literary biographers and the name is not in the *Dictionary of National Biography*, but Mr. Wrenn collected a large number of the pamphlets of this fervent Royalist. The controversial writers of the period are very largely represented here, and the better known names, from Francis Bacon, of whose works there are some eighteen first or rare editions, through the alphabet to Wither, of whose works there are about fifty first editions, are represented either by first editions of some of their most notable works, or by collections, like that of thirty-five Shirley's, almost a complete series.

"For some reason Mr. Wrenn had a special predilection for the writings of John Taylor, known as 'The Water Poet,' (1580-1653). Taylor, who was a son of humble

Gloucester parents, was apprenticed to a waterman, but impressed in the navy. His term expiring, he returned to his humble occupation on the Thames, and afterwards was an innkeeper at Oxford and London. Taylor had a knack of writing rollicking verses, and enjoyed the companionship of Ben Jonson and other noted men. He superintended the water pageant at the marriage of Princess Elizabeth, and composed the 'triumphs' for the Lord Mayor's shows. He journeyed from London to Braemar on foot, visited the Queen of Bohemia, and made other journeys, which he celebrated in verse. His writings, while somewhat vulgar and of little literary value, are of decided antiquarian and historic interest. Of his various effusions which kept the presses busy during the Civil War, Mr. Wrenn gathered no less than forty-five, forty of which are first editions.

"Possibly Taylor's titles attracted the Chicago collector, for who would not like to own 'The Sculler, Rowing from Tiber to Thames with his Boate laden with a hotch-potch, or Gallimawfry of Sonnets, Satyres, and Epigrams. With an addition of Pastorall Equinocques or the Complaint of a Shepheard,' 1612 (Taylor's first publication), or 'The Nipping and Snipping of Abvses: or the Woolgathering of Witte. With the Muses Taylor, brought from Parnassus by land, with a pair of Oares, Wherein Are about a hundred seuerall Garments of diuers fashions, made by Nature, without the helpe of Art, and a Proclamation from Hell in the Devils name, concerning the propagation and excessiue vse of Tobacco,' 1614? For these two items Quaritch paid £225 in the Huth sale, which contained fifty-two of Taylor's works.

"In the works of the writers of scurrilous pamphlets at the close of the seventeenth century the Wrenn library is remarkably strong. Little attention has been paid to them by the bibliographer, and a visit to Austin will repay the literary searcher in this field. Among these worthies, or unworthies, the name of Edward Ward, commonly known as 'Ned Ward,' is among the most prominent. Ward, who was a violent antagonist of the Whigs, was the author of

'A Letter from New England,' a vivid picture of low life in Boston in 1682, and an imitator of the author of 'Hudibras,' his 'Hudibras redivivus, or a Burlesque Poem on the Times,' London, 1705-7, bringing him twice to the pillory and causing a fine of forty marks. The Wrenn library has forty-two of the Hudibrastic squibs which he sent out from his 'genteel punch-shop', where he wrote the 'Delights of the Bottle, or the Compleat Vintner, a Merry Poem,' and 'The London Spy,' unexcelled for coarseness and filth.

"Tom Durfey, the dramatist, was another of this crew who is represented by thirty of his pieces, notable for licentious action, loose sentiment and coarse wit, yet not altogether devoid of literary merit. John Dennis, foe of Pope, playwright and critic, is also well represented, and though his plays are unworthy of esteem his criticisms are deserving of consideration by the students of English literature. Here are the burlesques of Virgil and Lucian by the happy-go-lucky Charles Cotton, friend of Isaac Walton, who wrote the second part of 'The Compleat Angler.' Bernard de Mandeville, whose 'Fable of the Bees' brought him into conflict with the moralists of his time, and whose cynical productions startled the public by their frankness, is another of these writers, represented by twenty-nine editions."

William Roberts has been for thirty years an author of prominent books and an ardent student of art generally and of English literature in particular. He conducts a column of bibliographical news every week in the London *Times*, the greatest newspaper in the world. On July 28, he devoted his column to a discussion of the Aitken books. He says: "During the present summer the library as a whole has been acquired by the University of Texas, at Austin, where the books now are. Here they will form not only a permanent memorial to the memory of one of the most accomplished students of eighteenth-century English literature, but in a most remarkable manner supplement and complete the choice library of the late Mr. John H. Wrenn.

"Mr. Aitken made an especial point of collecting what may be described as the ephemerides of the period. He formed what was probably the most extensive collection of the anonymous and pseudo-anonymous literature of the eighteenth century—more particularly the earlier half—since that of the late Edward Solly, sold at Sotheby's in 1886. He picked these things up, mostly at modest prices, over a long series of years, and it would be practically impossible to form again such another collection at any price."

I should rather like to underscore that last sentence, and ask the reader to think it over, and what it means to us who are students here in Texas.

A writer in the *Boston Transcript* of August 17, was struck, too, with the peculiar good fortune of bringing together the Wrenn and Aitken books—good fortune, that is to say, for those who may be led to study in Austin and her University. "Undoubtedly," he comments, referring to the Aitken Collection, "their value to that institution is greater than to any other, for they supplement the Wrenn collection to a remarkable degree. The collections of Steele, Addison, Defoe, Swift, Johnson, Sterne, and Prior are particularly important, and while the Wrenn library was rich in the works of these same writers, the Aitken library fills many important lacunae."

The Bodleian is the great library at Oxford University. The British Museum is the greatest library in the world. "It is enough to make the Bodleian fling itself into the arms of the British Museum and sink there in a swoon." This is the cry wrung from Mr. Edmund Gosse when describing, in *The London Sunday Times*, the wonderful five volume catalogue of the Wrenn Library. Mr. Gosse, author of books of essays, and several volumes of poems, is generally considered the dean of the literary critics of England and America of today. He is distinctly a knowledgable man. He is also Librarian of the House of Lords. Perhaps association with the polite gentlemen of that august body has filed his tongue to the deft turning of an extravagant compliment. Yet I doubt if he was thinking of just a

compliment to Texas when he wrote those words that titillate our ear-drums so pleasantly. For just before them he had exclaimed—meaning it in all seriousness—"Who, in future, will dare edit a Queen Anne worthy without a preliminary journey to Austin, Texas?" And Mr. Gosse knew nothing then of the coming of the Aitken books to our shelves.

It is in the literature of the Restoration Age and the Eighteenth Century that our library is now strongest. If that fact be blamable, I guess I shall have to bear the blame. And if any man wants to put blame upon me, I shall endure it with what modesty I can command. Truth to tell, there isn't any modesty about it. I'm so proud of the fact that pride sticks out all over me. Any literary hound can smell it in my foot-tracks a week after I have passed.

Speaking of modesty, I have tried, by quotation, to let others speak in superlatives. But give me permission to utter one brag. Mr. Wrenn collected "Steeles"—of course, I mean Richard, of *Tatler* fame. Mr. Aitken wrote the standard life of Steele, in two volumes, back in 1889. Before that and ever after till his death in 1917 he collected everything by or about Steele he could lay his hands on, books, manuscripts, documents, and what not. Put the two collections together, and I don't believe the aggregation has an equal elsewhere in the world. Both Mr. Wrenn and Mr. Aitken collected Pope. A great many men and libraries collect Pope. I do myself. And for the past fifteen years I have done a good deal of studying upon the Wasp of Twickenham. Count my books in, and I am quite reasonably sure there is no other place at all where Pope's work can be so thoroughly studied as in Austin. Comparisons may or may not be odious; they are, in this matter of books, certainly dangerous. I may learn better and have to take back my boast some day. But at present not even the British Museum can make me do so. Nor can Harvard, which has a Pope collection superior to that in the Museum.

Shortly after the Wrenn Library came to us, Mrs. Rumor had it commonly reported that the books were chiefly in Elizabethan literature. Wrongly, of course. I would

not leave the impression that only the seventeenth and eighteenth centuries can be studied advantageously here. No library ever was or ever will be complete. We are strongest in those two centuries. We shall add more books to those collections. But in authors of the nineteenth century we are amply provided for the study of many, many subjects and many, many yet unsolved problems. The Romantic poets—we had an exhibition in the Wrenn room last spring in which was brought together a galaxy of books by Keats, Shelley, and Byron that I venture to say could not be equaled in more than five other universities in the western hemisphere. "Byron, Shelley, and Keats are redundant in splendour. A copy of 'Endymion,' in the original drab boards, with white paper label intact, and some lines of verse in the poet's handwriting, is enough to render an envious bibliophile unwell. Let him calm himself. No other collector shall ever boast of this treasure. It dwells secure at Austin, Texas, till the crack of doom." Mr Gosse, again.

Browning? Tennyson? Did you know that these poets issued a poem oftentimes in an edition of just a few copies for inspection by their friends before publication? Six copies perchance, or ten or twenty? And, under advice, made changes, and then published the poem as you know it? You ought to have stood beside me last spring to see the wife of the Serbian Minister to Washington lave herself in the ecstasy of reading Browning's "Cleon" from one of these little paper-bound pamphlets. I have not had time to verify the assertion, but I am told we have all but two of the privately issued "trial copies" that Tennyson got out. Maybe it's Swinburne. Really it's joyous to watch an ex-lawyer day after day in the Wrenn room nosing out things by Swinburne. You have a copy of Swinburne's *Complete Poems*, eh? Complete, yes! There are a score—more nearly half a hundred, I think—of things he wrote, to be had only in these little paper-covered pamphlets. They are not in his "Complete Works," and never will be, I suspect. One or two of them are too Swinburnian to be allowed free access to our ubiquitous and censored U. S. M.

Now that I have reached the limit of the amount of space I set myself for this attempt, I stand before you—quite figuratively, of course—hands up, helpless. It is not only that I fear I have not given you any adequate idea of the resources here for the study of English and American literature,—but I can't give you any. There now! I suddenly remember there has been no mention here at all of the early magazines and newspapers. And they are among my pets. We have not yet all that I want—and mean to get by any method short of theft—but we have a good showing,—things back yonder from 1690 to 1750 which have never been reprinted at all, and mighty little studied; and which, notwithstanding, are full of information that needs to be exploited and brought to a significant bearing upon what we do know.

The harvest is here, waiting for trained and eager hands to lay hold upon it, many hands—but consecrated ones.